

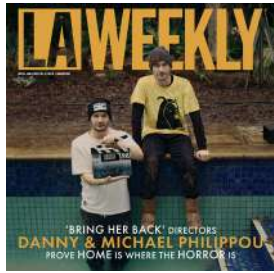
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'BRING HER BACK' DIRECTORS
DANNY & MICHAEL PHILIPPOU
PROVE HOME IS WHERE THE HORROR IS

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 PROVE HOME IS WHERE THE HORROR IS

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ENTERTAINMENT

REVIEW: 'MOUNTAINHEAD' SCALES THE MODERN MEDIA MACHINE

BY ERIN MAXWELL



COURTESY OF HBO

In Ayn Rand's *The Fountainhead*, architect Howard Roark stands as a symbol of individualism by rejecting conformity in favor of self-reliance, vision, and unshakable determination. But what happens when those ideals are warped? When the drive for power and money eclipses the urge to help the greater good? When one's self-importance replaces true independence? Then you get *Mountainhead*.

Written and directed by *Succession*'s Jesse Armstrong, HBO's *Mountainhead* follows four megalomaniacal billionaires who meet up for a boy's weekend of skiing, poker, and mutual reinforcement in an isolated mountain lodge, when all hell breaks loose in the free world, partially due to circumstances of their own making. Included in the collection of cash-holes are host Hugo "Soup" Van Yalk (Jason Schwartzman), the "Richest Man in the World" Venis (Cory Michael Smith), AI innovator Jeff (Ramy Youssef), and father figure Randall (Steve Carrell).

Venis is a Musk-esque figure with the White House's ear and the social awareness of a bucket. He owns Traam, a social media platform with 4 billion users, whose latest update has sparked global political unrest due to his inability to regulate its use. The platform's content tools churn out deepfakes and fabricated news,

flooding the world with misinformation, igniting political chaos, and fueling violent outbreaks on a global scale.

Armstrong takes the already terrifying issue of disinformation and, like Thomas Paine, pushes it to a ludicrous and grim conclusion by handing global influence to sociopathic tycoons. As deepfakes and misinformation spiral, these detached plutocrats watch the chaos unfold through their screens, unable to tell what's real. While the world burns outside their modernist mountaintop cage, each man schemes for what the others have, whether it's control over AI, a key investment, or a shot at immortality. And since they have no moral issue with toppling economies or fueling mob violence, turning on one of their own over a business deal is no big leap.

At times, *Mountainhead* comes off as an absurdist riff on Jean-Paul Sartre's *No Exit* for the Patrick Bateman sect. Overall, the execution as a four-hander plays well due to the tight, rhythmic cadence between the actors as the cast performs like a finely tuned, morally bankrupt machine. Each actor escalates the cartoonish villainy to glorious heights, but there are times when their toxic masculinity and bro-culture mentality become wearisome to watch.

As a group, everyone brings something unique to the Silicon Valley scumbag soiree. Youssef plays the morally conflicted Jeff, while Schwartzman wrestles with the indignity of being the only mere millionaire in the room. Carrell shines as the group's "Papa Bear," a dying man looking for the answers to immortality. But Smith steals the show as the delightfully unhinged Venis, a pseudo-Elon who cannot comprehend the world he manipulates.

Mountainhead plays like a chilling what-if scenario that uncomfortably closely reflects the state of the modern world: a handful of oligarchs control the technology, which in turn shapes how the public consumes information, giving them unchecked power over society. Their devotion to wealth, influence, and the art of the flex far outweighs any concern for humanity and its future. With the real-world threat of AI looming and the one-percenters tightening their grip, Armstrong makes a compelling case for revolution, populating his story with loathsome figures who radiate both charm and menace. And while he occasionally pushes their portrayals into near buffoonery, the message remains loud and clear: this is the way the world ends, not with a bang but a fistbump. **A-**

WHAT'S UP POPPING UP

Palm Springs Restaurant Week And Saving Barnsdall Park With Wine

BY MICHELE STUEVEN



Graze Breakfast Club

COURTESY GRAZE SOCIAL CLUB



COURTESY BARNSDALL PARK

Greater Palm Springs Restaurant Week returns from May 30 to June 8. Restaurant Week features special prix fixe menus and exclusive offerings from a wide range of participating establishments. Among the many restaurants participating this year are:

- **Alice B in Palm Springs** from James Beard and Julia Child award-winning chefs, Susan Feniger and Mary Sue Milliken
- **Bunker Bar PGA West, La Quinta** – Gourmet gastro pub fare in a refined setting, with a Restaurant Week special offer that includes the Trackman Golf Simulator.
- **Foxy's Kitchen + Bar, Rancho Mirage**
- **Kestrel Kitchen, Indian Wells** – Celebrity chef Richard Blais puts a fresh, West Coast twist on American classics in a modern space.
- **PS Underground, Palm Springs** – Celebrate the era of doo-wop and soulful melodies with the best of 1950s and 1960s female singers while enjoying a four-course dinner.
- **Mole Ingenious Mexican Kitchen, Palm Desert**
- **Saffron, Palm Springs** – An exploration of Persian cuisine, featuring aromatic spices and authentic slow-cooked dishes

There will be a charity summer cookout hosted by the **Out Of The Fire LA** nonprofit in support of the Families of LA City and County Firefighters displaced by January's wildfires. Out of the Fire LA was co-founded by Aron Pobereskin, who had stints at Alinea and Noma, and Jeff Strauss of OyBar and Jeff's Table. The

event takes place on Sunday, June 1, from 4 p.m. to 8 p.m.

Tickets for the 21+ event are \$75 and include all food and a choice of two beverages, with 100% of the ticket price, along with all additional profit benefiting firefighters and their families. The menu includes grilled oysters, shrimp, chicken, pork and beer, wine, and cocktails.

Graze Social Club has launched Graze Breakfast Club, a weekly brunch pop-up in Studio City at Vintage Wine + Eats every Saturday from 10 a.m. to 3 p.m. The rotating menu will feature dishes like shakshuka, chilequiles verde, a Kanji rice bowl with grilled spam, sourdough pancakes, and more. There are also signature cocktails, wines, and specialty coffee creations, live DJ sets, and weekly rotating entertainment, including flash tattoo artists, tarot card readers, and flower trucks

Barnsdall Park's Popular Wine Series returns from Friday, June 6 to Friday, Sept. 26. The 16th season





Donut Kitty donuts

COURTESY DONUT KITTY



Kestrel Kitchen

COURTESY GREATER PALM SPRINGS RESTAURANT WEEK

will help pro-
 funding to
 Barnsdall Art
 amidst
 the City
 of Los

vide essential
 sustain
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Angeles's newly proposed budget cuts, which put much of the site's cultural programming at risk.

The event takes place on Olive Hill and the West Lawn of Frank Lloyd Wright's Hollyhock House, the sole UNESCO World Heritage site in LA, every Friday from June 6 to September 26 (excluding July 4) from 5:30 p.m. to

9 p.m. Indulge in wines from a long-standing artisanal partner at Silverlake Wine, selections from a variety of local food trucks and curated DJ performances. Attendees are advised to bring blankets for optimal comfort!

While onsite, discover a series of exhibitions at the Los Angeles Municipal Art Gallery and Barnsdall Junior Arts Center Gallery. Starting in June, Friday Night Arts at LAMAG will offer a blend of artist-led presentations and interactive installations, opening with an immersive installation by multimedia artist Bill Barminski. C O L A 2025 exhibition, an annual exhibition of new works by LA-based artists, will be showcased throughout July and August.

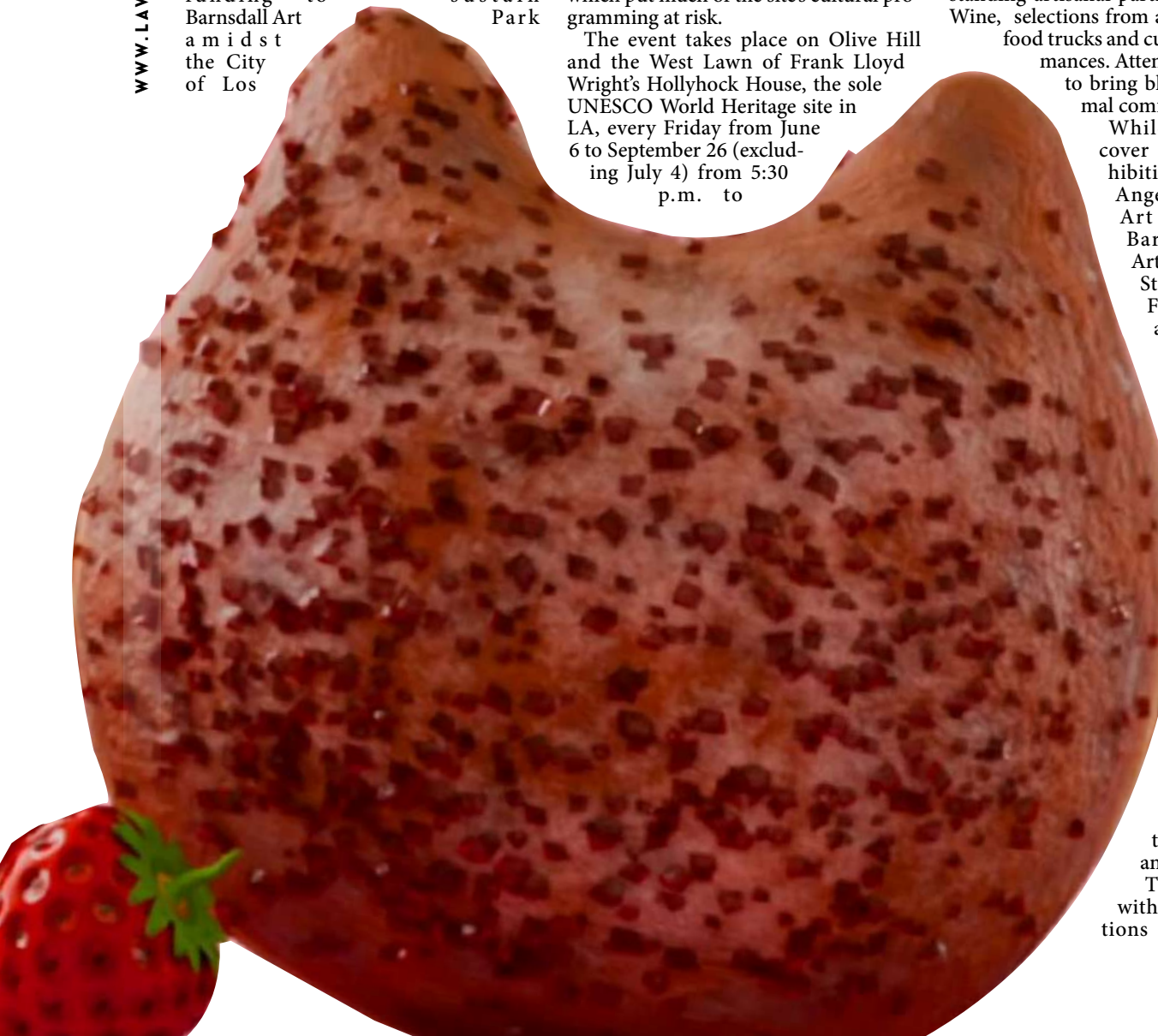
Tickets cost \$45 with other tier options that include a

tour of Hollyhock House starting at \$80. Parking is limited; ride-sharing and public transportation are highly encouraged. Designated Driver tickets are available, too. Get tickets [here](#).

Donut Kitty will have a surprise pop-up at the [Jackalope Indie Arts Festival](#) in Burbank on Saturday, May 31, and Sunday, June 1. Donut Kitty sets itself apart by combining authentic malasada-style donuts, a Hawaiian delicacy, with classic French-style beignets. Each donut is made from scratch with an ever-changing menu. Donut Kitty is scheduling a handful of surprise pop-ups this summer with plans in development to bring brick-and-mortar locations across Southern California. <https://donutkitty.com/>

The Culver Hotel has a new weekly Garden Party, launching Memorial Day Weekend and taking place every Saturday through Labor Day. Set against the iconic backdrop of Culver City's towering landmark, the sun-drenched affair offers a chic blend of seasonal cocktails, gourmet bites, music, and florals. Sip on summer spritzes like Kikori yuzu-spiked Arnold Palmers, and playful punches made for sharing. Nibble on bite-sized canapés like tuna on crispy rice, scallop crudo, coconut ceviche, avocado tartine, and green tea panna cotta. For those looking for a heartier meal, weekend brunch will also be available.

Furry friends are welcome and can indulge in a selection of healthy barcutterie snacks, including fresh fruits and vegetables, Gruyere cheese bites, a peanut butter dip, and crunchy treats presented on a wooden paw-print board. There is also a live DJ, and The Floral Boutique hosts a pop-up flower bar offering bouquets to take home. 🌸



ENTERTAINMENT

'BRING HER BACK' DIRECTORS DANNY & MICHAEL PHILIPPOU PROVE HOME IS WHERE THE HORROR IS

BY KALYN CORRIGAN



Jonah Wren Phillips in "Bring Her Back"

PHOTO BY INGVAR KENNE/COURTESY OF A24

icy tundras and dense, dark woods can elicit fear in the heart of any moviegoer, but as the Australian twin brothers Danny and Michael Philippou have proven yet again with their latest masterpiece *Bring Her Back*, the scariest setting to unveil a truly frightening horror story is surprisingly stationed within the confines of a residential neighborhood. One that feels just like home.

"Any time you're writing something, and especially a horror film, you're tapping into anything that makes you uncomfortable, anything that is upsetting and is confronting, and pulling it off of your shoulders and placing it somewhere, and letting it exist somewhere," Danny Philippou tells us early one morning in Los Angeles. "It's very cathartic, and we were dealing with a loss right at the start of pre-production, and that changed the script even as we were shooting. It just felt really, really raw, really vulnerable. And I think the best art is."

In the film, a young blind girl named Piper (Sora Wong) and her older teenage brother Andy (Billy Barratt) find their lives upended after their father's untimely death. Andy hopes to become his sister's guardian, but until he comes of age, they're sent to live with a foster mom named Laura (Sally Hawkins). Upon their arrival, they learn that their

quirky pseudo-parent lost her own biological daughter not long ago, who was also vision impaired, and that she has already opened her home to another orphaned child; a mute and increasingly troubled boy named Oliver (Jonah Wren Phillips). Piper and Andy hope that this move might signal a fresh start for their family (at least temporarily), but sadly, the siblings soon uncover a terrifying ritual at the center of this new place that they now call home.

For their sophomore feature, the directors utilized the horrors that they experienced within their own personal lives. When their cousin lost her two-year-old son, the entire family gathered around the young boy in his hospital bed, each holding on to him. After his passing, the boy's mother refused to let go, her pain curling off of her like smoke. In the moment, it occurred to the Philippous that their cousin might not ever fully recover from such a devastating loss. Invoking this notion of a cycle of grief that would never end, their shared experience became the baseline story for *Bring Her Back*, excavated from the ruins of the wake of their immense tragedy.

"There was one moment, towards the end of the film where literally, we were directing it sobbing," says Danny. "It felt like we processed something. We'd

accepted something."

His brother Michael adds, "It was so strange. I've never cried on set before. Filmmaking: you go through every single different emotion. It's such a rollercoaster. It's therapeutic and beautiful, at the same time as being incredibly hard."

Danny and Michael Philippou grew up in the South Australian suburbs of Adelaide, the children of a kitchen renovator father and a mother on the dole. Rarely supervised, the twins stole their father's VHS camera and began making movies together around the age of six. Infused with an innate passion for storytelling, the allure of filmmaking followed them well into their later years, eventually blossoming into a shared YouTube channel that they call "RackaRacka."

Through this account, the co-directors became known for their outrageously violent and wildly comedic shorts, often featuring over-the-top stunts and incredibly impressive homemade special effects sequences. Making a name for themselves across the globe, the duo gained notoriety through winning accolades like the Best International Channel Streamy Award and the Australian Academy Award for the Best Web Show. At the height of their prowess, the next move the Philippous made surprised everyone. The twins set their sights on a new kind of challenge:

the cinematic landscape of feature length films.

The Philippous were already a worldwide phenomenon by the time they brought their so-called "directorial debut" to the Sundance Film Festival in Salt Lake City, but *Talk To Me* still managed to reach into the recesses of the general public's collective psyche and fill the few remaining pockets of space left which they had not already saturated. A24 quickly snatched up the rights to their first film in a highly sought-after bidding war, and the twins have chosen to stay with the same studio for their follow-up effort, *Bring Her Back*.

"It was amazing because we signed the contract to do *Talk to Me 2*," explains Danny, "But we had this script and we were like, 'Can we please make something like this instead? And we'll work on *Talk To Me 2* in the future?' And they were so understanding and they were incredible. People were telling us, 'On your next film, there's a studio that's gonna be running it, you're not gonna have the same amount of control. It's not gonna be like your first film.' And it was like, actually, A24 were as hands-off as we wanted them to be, or as hands-on as we wanted them to be. They were there as a sounding board if we wanted them, when we wanted them. But apart from that, they were as involved as



(L-R) Sally Hawkins, Danny Philippou, Jonah Wren Phillips



(L-R) Danny Philippou, Michael Philippou



(L-R) Sally Hawkins, Jonah Wren Phillips



Sally Hawkins

PHOTO BY INGVAR KENNE/COURTESY OF A24

we allowed. It was the perfect —

“It’s a dream,” Michael cuts in, as he often does, with the twins adorably finishing each other’s sentences. (Talent aside, their infectious, playful energy makes it easy to understand why such a highly regarded studio would want to maintain a relationship with these inspiring souls.) “It’s literally a dream to say, ‘This is the movie that we want to make,’ and they just trust us. That’s the most amazing experience. Everyone cares so much there. Those are the people that we want to be making stuff with. They’re fucking incredible. A24 is the best.”

As the filmmakers have discovered for themselves, the suburbs can provide a very fertile space for birthing horror stories. Tree-lined streets and facsimile housing give way to the insistence that something unspoken is lurking just beneath the surface. In exploring a landscape full of dread, the Philippous have found their way back to the suburbs a few times, but they knew with *Bring Her Back*, they’d need the perfect actress to fulfill their take on one of their favorite genre tropes: the psycho biddy. In a bold move, they chose to cast Oscar-nominated cherub Sally Hawkins, a performer mostly known for her demure nature in films like *Paddington* and Guillermo del Toro’s *The Shape of Water*.

“We love her so much,” gushes Danny. “It was so, so rewarding. And it was the best collaboration because she lives and breathes the movie. She breaks down every

single line. She’s going shopping and dressing the set and working on her costume.”

“And she wants to be there, even when she’s not needed physically onscreen,” Michael chimes in. “If she’s walking in the house off-screen, she wants to be doing that. She’s like, ‘I need to be doing that.’ We’re so obsessed with everything with filmmaking. Finding someone else that has that same obsession, that will go down the rabbit hole, is the best.”

Danny continues, “Even those times where we’re like, ‘Can we meet up at the set at 5 a.m. and have no crew there, just you and the camera person, and can we just shoot Laura in the environment, with Laura around?’ And she’s like, ‘Yeah, 100%.’ Like, she was that sort of actor. The best, the best.”

“And she would always help the actors any way that she could,” says Michael. “She’s off-screen giving these Sally Hawkins performances even when the cameras aren’t on her, to help the kids get to those places. It was awesome to see because she is the most experienced, and the others are just starting out, so for her to really help them along their way was incredible — while also being so fucking terrifying.”

One of the actors whom Hawkins took under her wing was leading lady Sora Wong, who shines as Piper, a steadfast girl searching for her sense of independence. Hawkins might receive some much-deserved praise for taking on a role that’s so far out of her typical wheelhouse, but the movie lives and

dies on the performance of Wong, working in her first feature film. The Philippous knew going in that they wanted to cast a vision-impaired actor, and that they needed someone very young who could hold her own with a veteran like Hawkins as a scene partner.

“Our friend’s little sister is non-sighted,” Danny says, “And there was this situation that was happening where she wanted to catch the bus by herself. Her parents were a bit reluctant because it could be dangerous, but her argument was that she wants to learn how to navigate the world, and she wants to learn how to be independent.” As an outsider to the situation, the director could see both sides of the argument, which became “really fascinating,” so he started writing about it. “Once I spoke to her a little bit more, I asked her what she feels like seeing would be like, and she’s like, ‘I’m glad I can’t see because I don’t have to see the ugly things in the world.’ It was a really profound statement, and it became the underlying theme for the entire film.”

The thematic core of a teenage girl taking her first steps toward sovereignty manifests in Piper’s storyline, a character who has low vision, and whose brother Andy is always trying to shield her from the less pleasant parts of life. The Philippous did an Australia-wide call out to find someone authentic to play Piper and found the captivating 12-year-old Wong, who outside of her high school drama classes, has never acted before, but is undeniably a natural.



Jonah Wren Phillips

PHOTO BY INGVAR KENNE/COURTESY OF A24

“I think with acting, either really ultimately you have it, or you don’t have it,” says Michael. “She had it, and we could see that. And she doubted herself whether she could pull these things off and didn’t want to let people down. We’re like, ‘Sora, trust me, you are incredible.’ And seeing the progress, from the beginning of the movie to the end. It was incredible. Every day, she leveled up monumentally.”

In order to help bolster Wong’s performance and make all of their younger actors feel more comfortable while filming, the brothers decided to shoot chronologically, as much as possible, so that as the film required more emotional depth from its performers, the cast was better able to rise to the occasion. They also decided to make things a little easier on Jonah, the young boy who plays a possibly possessed Oliver, by bringing one of his favorite pastimes to the set.

“He used to have really long hair, and he needed to shave up for Ollie,” remembers Michael, “So I shaved my head with him, and then Danny bleached his eyebrows (because Jonah had to have the makeup over his eyebrows then). So, anything you can do to make them comfortable in that moment and make them feel at ease, keeping the set light and fun.” He laughs, “Jonah loved foosball, so we brought a foosball table out to set and the crew’s like, ‘Where the fuck are we supposed to put this?’”

Over the course of the movie, Oliver’s physical appearance becomes drastically altered. What looks like a pronounced birthmark on his cheek fans out into a blushing bruise that completely changes the color of his face. His eyes take on a sickening bloodshot red hue. His abdomen expands and swells like a bloated beach ball. Applying such extensive prosthetics to Jonah took several hours, although Larry Van Deunhoven’s Melbourne-based Scarecrow Studios managed to find innovative solutions

during filming that reduced the amount of time that the young actor would have to spend in the makeup chair.

According to Michael, he and his brother offered to hire another actor to play some of the later stages of Oliver’s transformation, but Phillips refused. He was determined to play every moment onscreen himself. “Jonah is so committed. He’s like, ‘No, I want to do it. I want to be able to do it.’ That amount of dedication to sit there, because it’s not easy for him to spend hours sitting and getting prosthetics on, but he wanted to do it. He did it all the days that he needed to with a smile on his face, and then came back for more the next day.” He adds, “I feel like we’re eternally indebted to Jonah because he literally gave everything to make this performance work.”

Perpetually ravenous, Oliver’s insatiable appetite for absolutely everything in sight (there’s one particularly gruesome sequence involving a coffee table) serves as a metaphor for grief, and the ways in which it creates a bottomless pit in those afflicted with loss.

Meanwhile, his foster mother Laura acts almost as the physical embodiment of the bargaining stage of grief, her inability to cope exhibited in petty falsehoods and subtle manipulation.

“A lot of the movie is about truth and lies,” says Michael, “What you see, what you don’t see. As much as you can play with that. There’s a part where Laura’s screaming, but she’s laughing, because she knows that Piper can’t see it, but Andy can. So, there’s different perspectives of how you’re viewing things.”

“And a lot of emphasis on light and dark as well,” his brother Danny adds. “We’re playing with shadows and shapes, and that’s a big thematic thing.”

During the opening scene, Piper waits for her brother Andy to pick her up after school. Standing by the bus stop, she attempts to befriend another group of

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teenage girls hanging around nearby. Not only do the girls dismiss her, they make fun of her behind her back, a detail which Andy can see, but Piper cannot. However, when she asks her brother if the girls didn’t like her, Andy tells Piper what he deems to be a little white lie, and says they liked her just fine. Using efficient camera techniques and specific attention to lighting, the directors paid special attention to the way that the siblings’ complicated relationship is captured onscreen.

“When Piper’s getting bullied, and the bus comes and puts a darkness on her, a shadow, Andy’s the one who pulls her into the light,” says Michael. “He only wants to let her see the good things in the world, not the bad. She needs to be able to do that, to navigate the world, but he’s not allowing it for her. He’s trying to paint the world as rose-colored hues. It’s just good.”

He continues, “Andy is Piper’s eyes. She needs to trust him completely. He doesn’t even trust himself. He’s still figuring himself out as well. There’s so many things that he’s trying to deal with at the same time. And the way that Billy performed it so authentically, was so amazing. He was able to hit all the nuances of that character.”

After successfully monetizing a YouTube channel with well over six million followers, premiering their directorial debut at one of the biggest film festivals

in the world, teaming up with one of the biggest studios in Hollywood, and further cementing themselves as modern-day masters of horror with *Bring Her Back*, the co-directors have more than earned the privilege to think of themselves as connoisseurs of their craft. But what makes the Philippous so distinct in their cinematic dominance is their refusal to adhere to any pre-established guidelines for prestigious filmmakers.

“I don’t even view myself as an artist,” Danny admits with a grin. “Every time you just feel like you don’t know what you’re doing, and I still feel like shooting *Talk To Me* felt like that, going to *Bring Her Back*, I felt more so. I’ve just learned that I’m still as unsure as ever.”

“I think that you’re always gonna be learning, and it’s always gonna be a whirlwind of emotions, and it’s always gonna be tough, and hard, and it kind of has to be when you care about something so much,” says Michael. “It needs to be painful. It’s acknowledging what you’re signing up for, and then committing to it. I don’t know. I’m trying to think of what we learned. I don’t know.”

“I didn’t learn much,” Danny quips. “That’s our crap answer.”

The twins laugh, and their identical faces echo like repeating houses lining a suburban street. **L**

ANN FOLEY IS THE FASHION BEHIND 'THE LAST OF US'

BY MICHELE STUEVEN

One of the last things on your mind as you watch Joel and Ellie being forced to endure brutal circumstances and ruthless killers on a trek across a post-apocalyptic America in HBO Max's *The Last of Us* is the color palette. But it's bigger than Cordyceps to the

show's costume designer, Ann Foley.

Foley's unique visual style made her a superhero mainstay as the costume designer for the first four seasons of Marvel's *Agents of S.H.I.E.L.D.* and character-specific designs landed her on the "Top Costumes of the Year" list from *Clothes on Film* as well as a place in the Fashion Institute of Design & Merchandising prestigious 8th & 9th Annual Outstanding Art of Television Costume Design exhibitions.

Her most recent credits include the costume design for Season two of the Emmy-nominated series, *The Last of Us*, with Pedro Pascal, Bella Ramsey, and Kaitlyn Dever.

In addition to making custom costumes for the cast, Foley collaborated with brands like Levi's, Carhartt, and Aviator Nation for the massive undertaking of crafting not only the leads' new storylines but thousands of additional unique and lived-in costumes while remaining true to the original aesthetic of the video game the show is based on. Taking place five years into the future, the costumes for season two have evolved as the infection finds different ways to infest the population. The progression of the Cordyceps in *The Infected* is reflected in the degree of detail incorporated into the attire.

"We had our challenges," the designer tells *LA Weekly* on a phone call from Australia, where she's in production on the latest *Godzilla x Kong* franchise

"Season two is much larger in scale, so we were dealing with a lot more infected, and we see Jackson, Wyoming, and all of its citizens," she says. "As far as working with all of the brands, I really try to stay true to brands that were around in 2003 and the late 1990s. There were a few exceptions, one of those being the Aviator Nation jacket that Dina (played by Isabela Merced) wears. When we started our research, I started talking to Aviator Nation, which was founded in 2006, so it was pretty close to our cutoff time. I had originally just put that jacket on my mood boards for Dina, because it was so colorful and effervescent like she is. When showrunners Neil Druckmann and Craig Mazin saw it, they were so drawn to it. We had multiple conversations about it not being in our timeline, but sometimes it works for the story. Whatever works best and moves the story forward is what we go with on the show."

Foley credits those stories, superb scripts, and constant interaction and collaborative conversations with the cast when it comes to costume and color palette.

"The whole cast is into the world of this game and has such great input in their characters," she says. "Pedro and Bella, and I had multiple conversations about the color palette. I wanted Ellie's palette to reflect Joel's. They might not be biologically related, but they are partners in this world together. Joel is the closest thing to family that Ellie has ever really experienced in this world. I wanted the

palette to reflect that, so there are a lot of blues that reflect that sadness. You see that as the season progresses.

In season two, Ellie jumps from being a 14-year-old girl to a 19-year old woman, requiring subtle changes to her mostly custom built wardrobe, like bringing in her jeans in a little bit so they aren't as baggy as they were when she was 14, taking up the hem on the sleeves of the t-shirts just a little bit, tapering the shirts a little for a slimmer look and putting her in hiking boots that lift her up a little bit.

"Little tricks like that help make the look and take that time jump of five years," says Foley, who counts the famous studio designer Edith Head as inspiration. "Going from 14 to 19 is a big change for a girl, and everything that Ellie goes through this season is going to make her grow up fast."

"One of the bigger challenges in television in general is you're shooting one episode and prepping the next at the same time," she says. "For example, in episode two, during the attack on Jackson, we did close to 600 fittings between principals, stunts, and background characters. Every single person on the show gets fitted, whether it's an extra or a stunt person. And we're shooting in two different provinces. The snow stuff up in Alberta and Jackson in Vancouver and we are starting to build for the Seraphites. You've got a lot of hats on, and a lot of plates are circling in the air. Thank God I have one of the best crews in my life to help make it all possible."

The Last of Us streams on HBO. [A]

Ann Foley
 COURTESY AMANDA PEIXOTO-ELKINS



Abby Illustration



Ellie Illustration



Joel Illustration



Seraphite Priest Illustration
 ILLUSTRATION BY IMOGENE CHAYES